



THE

GILBERT

COLLECTION.

MR. GILBERT'S COLLECTION OF PICTURES.

Re-printed from the *Sunderland Daily Times*
of Wednesday, June 26th, 1878.

A visit of Mr. Gilbert is always welcome to local lovers of art. He is the Nestor of picture exhibitors in Sunderland. For thirty-five years he has visited Sunderland, affording during that long time frequent opportunities of seeing some of the greatest works of the English school of painting, and also, fortunately for himself and fortunately for Sunderland, enriching the galleries of collections in the North with many noble works. His name affords the best guarantee of the excellence of the works he exhibits. Mr. Gilbert is now exhibiting at the Mart, Fawcett-street, an unusually good collection of pictures. The gem of the collection is undoubtedly the elder John Linnell's "Harvest Field." Of all living painters, Linnell is perhaps the most genuinely and spontaneously English. He perpetuates the glories of the fine old school of Gainsborough and Constable. The "Harvest Field," although painted nearly a quarter of a century ago, is still as bright, as vivid, as cheery as when it came from the hand of the artist. The crop has been nearly carried, but a few shocks are yet standing. The waggon is just receiving its crowning sheaf or two. Reapers are busy amid the short stubble, brightened by the red poppies. Away in the distance are low hills, and the bright sky is dappled with light clouds. As if a foil to this picture of harvest joy, hangs the "Highland Herd" by Peter Graham, R.A. The scene is exactly an opposite one, but the treatment is equally true, and unaffected. The thick highland mist is gathering on the moorlands, and the herdsman is slowly driving the cattle homewards to the byres. Another fine picture again is James Webb's "Vale of Ross," a picture which shows to some extent the influence of Turner. The artist has very cleverly transfixed to canvas a dreamy sense of vastness and a vagueness in the distant unfoldings of the stream and the vale. Henry Bright's "Glenorchy" shews a wild scene. Away in the far distance a grim tower projects its outlines against deeply embattled clouds; while in the foreground an old water-wheel is perched amid crags. These four pictures form as noble a group of landscapes as the eye could desire. The collection also embraces many other fine works. "Reaping Time," by G. B. O'Neil, is a replica of a picture now being exhibited in the Royal Academy. The artist delights in showing old men side by side with little children. In this picture an old farmer is testing the quality of some wheat which a child has been gleaning in the harvest-field. Other veterans are scanning the operation. "Out of Harm's Way," by Valentine Bromley; Shayer's coast scene; and the picture of a dead hare, by Douglass, will attract notice. There are also some good specimens of the Continental schools.

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IMPORTANT COLLECTION
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OIL PAINTINGS
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SELECTIONS FROM THE
EUROPEAN GALLERIES,
of the Highest Order.

*Purchased for the ROYAL ACADEMY GALLERY,
HARROWGATE, YORKSHIRE, ENGLAND, comprising
over 150 PAINTINGS by celebrated Foreign
Artists, many of whose paintings seldom
are offered for sale in this country.*

NOW ON EXHIBITION AT THE
“ART ROOMS,” 817 BROADWAY,

Day and Evening, to be sold

Thursday & Friday Evenings, Oct. 23d & 24th,

Commencing at Eight o'clock.

GEO. A. LEAVITT & CO., Auctioneers.

NEW YORK, 1879.

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down twenty-five per cent. on the dollar in part payment, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk within three days from the conclusion of the Sale, and the remainder of the purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Vendors on or before delivery; in default of which Messrs. GEO. A. LEAVITT & Co. will not hold themselves responsible, if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Painting, Engraving, Print, Furniture, Works of Art, or any other article, is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of Purchases, no lot can, on any account, be removed during the sale.

6. Upon failure of complying with the above conditions the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneers to enforce the contract made at this Sale, without such re-sale if they think fit.

GEO. A. LEAVITT & CO.

Among the Eminent Artists may be mentioned :

THOS. SIDNEY COOPER, R.A.	-	-	-	London.
RICHARD ANSDELL, R.A.	-	-	-	London.
THOS. CRESWICK, R.A.	-	-	-	London.
ERSKINE NICOL, R.A.	-	-	-	London.
H. STACY MARKS, R.A.	-	-	-	London.
WM. MULREADY, R.A.	-	-	-	London.
G. C. STANFIELD, R.A.	-	-	-	London.
WM. SHAYER, SEN.	-	-	-	London.
J. F. HERRING, SEN.	-	-	-	London.
JOHN MARTIN, K.L.	-	-	-	Dublin.
J. E. MEADOWS,	-	-	-	London.
J. B. PYNE, S.B.A.	-	-	-	London.
E. VERBOECKHOVEN,	-	-	-	Brussels.
OTTO GEBLER,	-	-	-	Dusseldorf.
J. BRANDT,	-	-	-	Dusseldorf.
F. VERHAS,	-	-	-	Paris.
UNTERBERGER,	-	-	-	Paris.
P. VAN DER OUDERAA,	-	-	-	Antwerp.
TISSOT,	-	-	-	Paris.

Every Picture in this Collection is guaranteed by the owner to be as represented.

Catalogue.

FIRST DAY.

ROE (C. H.) *London.*

- 1 Scene in the Highlands, Scotland.

ROE (C. H.) *London.*

- 2 Compauion Picture.

BARLAND (A.) *London.*

- 3 Landscape in Surrey, England.

FOSTER (FRANK). *London.*

- 4 Scottish Lake Scene.

FOSTER (FRANK). *London.*

- 5 English Winter Scene.

BURN (I.) *London.*

- 6 Coast Scene, near Brighton, England.

BURN (I.) *London.*

- 7 Coast Scene. Companion.

REH (C. R.) *Brussels.*

- 8 Cavalier.

REH (C. R.) *Brussels.*

- 9 Burgomaster.

FRAZER (ALEX.) *Edinburgh.*

- 10 Landscape. Northumberland.

OSBORNE (C.) *London.*

- 11 On the South Coast of England.

OSBORNE (C.) *London.*

- 12 Companion.

FOSTER (FRANK). *London.*

- 13 Scottish Lake Scene.

FOSTER (FRANK). *London.*

- 14 A Winter Day.

HAYES (EDWIN, R.H.A.) *Dublin.*

- 15 Off the North Foreland, English Coast.

FRAZER (ALEX.) *Edinburgh.*

- 16 English Landscape.

MOORMANS (F.) *Antwerp.*

- 17 Interior, The Tea Party.

MOORMANS (F.) *Antwerp.*

- 18 New Purchases. Bric-à-brac.

VICKERS (A.) [Deceased]. *London.*

- 19 Fishing on the Welsh Coast.

AVISON (A.) *Amsterdam.*

- 20 Winter.

ROBERTS (EDWIN). *London.*

- 21 The Little Market-Girl.

BARLAND (ADAM). *London.*

- 22 Scotch Lake Scene.

BARLAND (ADAM). *London.*

- 23 Head of Loch Lomond. Scotland.

THOM (J. C.) *New York.*

- 24 Sister of Mercy.

KIDD (WM., R.S.A.) *Edinburgh.*

- 25 Cottage Interior.

DAWSON (H.) *London.*

- 26 Landscape. Arundel Castle in distance.

GARLAND (H.) *London.*

- 27 Cattle in the Highlands, Scotland.

VIVIAN (J.) *London.*

- 28 Scene in Venice.

PROVIS (ALFRED). *London.*

- 29 Interior of a Cottage, Wiltshire.

MELBY (CAPTAIN). *Falmouth.*

- 30 Marine, with Fishing Boats.

MELBY (CAPTAIN). *Falmouth.*

- 31 Marine, with Fishing Boats.

MEADOWS (JAS. E.) *London.*

- 32 The Roadside Smithy.

PYNE (J. B., S.B.A.) *London.*

- 33 Regatta on the Lake of Windermere, Cumberland, England.

HOLLANDER (H.) *Dusseldorf.*

- 34 Musical Critics.

CLARE (GEORGE). *London.*

- 35 Wild Flowers, Birds' Nests, &c.

CLARE (GEORGE). *London.*

- 36 Primroses and Wild Flowers.

GEBLER (OTTO). *Paris.*

- 37 Interior. Calves and Poultry.

VAN DAM. *Brussels.*

- 38 Cattle in Landscape.

VARLEY (JOHN). *London.*

- 39 Scene on the Nile.

KOEKKOEK. (W.) *Amsterdam.*

- 40 Street Scene.

HILLINGFORD (H.) *London.*

- 41 Countess of Derby Defending Leathon House.

CRESWICK (THOS., R.A.) *London.*

- 42 Landscape near Snowdon, North Wales.

SHAYER (CHAS.) *Shirley.*

- 43 Horse Fair at Barnett.

MORGAN (F.) *London.*

- 44 The Hard Word. A Spelling Lesson.

BROMLEY (V.) *London.*

- 45 Story of the Battle of Blenheim

BRANDT (JOS.) *Dusseldorf.*

- 46 Education of the Hungarian Prince, Wisnowicky, whose parents were killed in the war against the Turks.

GIBSON (J. VINCENT). *London.*

- 47 Nell Gwynne. Distributing Alms.

ROBERTS (E.) *London.*

- 48 Playing with New Doll.

EARL (THOS.) *London.*

49 Young Poachers.

ROBERTS (THOS., S.B.A.) *London.*

50 Changing Homes. Marriage in Belgravia,
London.

COOPER (THOS. SIDNEY, R. A.) *Canterbury.*

51 Sheep in the Highlands. Finished Sketch
of the Large Work at Paris Exhibition.

SOLOMAN (A.) *London.*

52 The Toilette.

MULLER (Ch.) *Paris.*

53 Maternal Affection.

SIMPSON (E.) *Edinburgh*

54 Market-Day below the Castle, Edinburgh.

MARLOW (M.) *London.*

55 The Loving Cup.

KARGER (KARL). *Munich.*

56 The Proclamation.

DOUGLAS (EDWIN). *London.*

Pupil of Sir Edwin Landseer.

- 57 On Guard. The Collie tending the Flock.

ARNOUX (M.) *Paris.*

Pupil of E. Frere.

- 58 Washing Day.

DIXON (ALFRED, S.B.A.) *London.*

- 59 Earl Warren's Reply to the Tax Commissioners of King Edward I., inspecting titles. "I won my title by my sword, and by my sword I mean to keep it."
— *Vide* Hume's History of England.

TENKATE (M.) *Amsterdam.*

- 60 Mischief. Robbing the Orchard.

DUWEE (H.) *Paris.*

- 61 Rest Behind the Scenes.

WATSON (W.) *Liverpool.*

- 62 Highland Cattle Going South.

SHAYER (W., SEN.) *Shirley.*

- 63 Gossip at the Cottage Door.

MEADOWS (JAS. E.) *London.*

- 64 Returning from Market.

STANFIELD and G. CLARKSON, R.A.

London.

- 65 The Valley Chamoisie, Mont Blanc in the distance.

BALLERDINE (I.) *Paris.*

- 66 Children in a Cart at Cottage Door.

DE LEEUW (A.) *Brussels.*

- 67 The Timber Wagon. Winter.

WILLIAMS (ALFRED). *London.*

- 68 Scene in North Wales. Autumn.

HARDY (F. D.) *London.*

- 69 Making Home Snug.

FROM THE ROYAL ACADEMY.

TISSOT (J. J. C.) *Paris.*

- 70 The Honeymoon Tiff.

WEEKS (H.) *London.*

- 71 The Interrupted Meal.

FROM THE ROYAL ACADEMY.

UNTERBERGER (E. R.) *Paris.*

- 72 The Island of Capri, Italy. Sunset.

ROSE (W. S.) *London.*

- 73 Scene on the River Conway, North Wales.

WEBB (JAMES.) *London.*

- 74 Vale of Ross, Herefordshire.

FROM THE ROYAL ACADEMY.

HERRING (J. F., SEN.) *London.*

- 75 Interior, Blacksmith Shop.

SYER (J.) *London.*

- 76 Mountain Road in the Highlands.

MEADOWS (JAS. E.) *London.*

- 77 Roadside Inn, Devonshire.

BARLAND (A.) *London.*

- 78 Landscape Scene in North Wales.

SHAYER (C.) *Shirley.*

- 79 Landscape and Cattle near Windsor.

WILSON (JOHN). *London.*

- 80 Fishing Village, French Coast.

RAGOT (H.) *Brussels.*

- 81 Interior, with Sheep.

COX (DAVID, JUN.) *London.*

- 82 Water-color Drawing. Scene N. Wales.

JOHNSON (K.) *London.*

- 83 Queen Elizabeth at Study.

SMITH (J. B.) *London.*

- 84 Eagle's Nest, Lakes of Killarney, Moon-
light.

SECOND DAY.

ROE (C. H.) *London.*

85 Scottish Lake Scene.

ROE (C. H.) *London.*

86 Lock Katrine Banks.

FOSTER (FRANK). *London.*

87 Landscape and Cattle. Summer.

FOSTER (FRANK). *London.*

88 Winter Scene.

BARLAND (A.) *London.*

89 On the Banks of the Thames.

MORRIS (ALFRED). *London.*

90 Sheep on the Highlands.

After Faed.

COLE (GEORGE). *London.*

- 91 Carnarvon Castle, North Wales. Sunset.

VIVIAN (J.) *London.*

- 92 Street Scene in Chester.

VIVIAN (J.) *London.*

- 93 Street Scene in the City of Chester.

LANCASTER & F. GOODALL (R.A.) *London.*

- 94 Scene on the Coast of Brittany.

ROSSI. *Antwerp.*

- 95 The Music Lesson.

WHAIT (J. C.) *London.*

- 96 The First Valentine.

LADBROOK (J.) *Norwich, Norfolk.*

- 97 Woody Landscape.

MARLOWE (M.) *London.*

- 98 Pretty Polly.

OLIVER (W.) *London.*

- 99 On the Way to Gretna Green.

SHAYER (C. & H.) *Shirley.*

- 100 Ploughing Season. Dinner Time.

PROVIS (ALFRED). *London.*

- 101 Interior of Wiltshire Cottage. Preparing Dinner.

BARNES (C. E.) *London.*

- 102 The Morning Walk.

MORLAND (GEO.) *London.*

- 103 Winter Scene.

DELL (J. H.) *London.*

- 104 Winter Evening at Chertsey.

DELL (J. H.) *London.*

- 105 The Grange. Evening Effect.

WEEKS (H.) *London.*

- 106 His Lordship's Larder.

GARLAND (H.) *London.*

- 107 Highland Cattle, Scotland.

BARBER (A. R.) *London.*

- 108 Pet Rabbits.

KING (HAYNES). *London.*

Pupil of T. Faed,

109 Reading the News.

FROM THE ROYAL ACADEMY.

MULREADY (WM., R.A.) *London.*

110 A Romp Before School Time.

BROMLEY (WM.) *London.*

111 The Watercress Gatherers.

BROMLEY (WM.) *London.*

112 The Mother's Pet.

GADSBY (W.) *London.*

Pupil of Millais.

113 The Little Waitress.

MORGAN (JOHN). *London.*

114 The Pet Child.

MARTIN (JOHN, R.S.) *London.*

115 The Tarn.

BARBER (J. M.) *London.*

116 Getting into a Scrape.

BRUNERI. *Paris.*

- 117 Convalescent. The Doctor's Visit.

HILLINGFORD (H.) *London.*

- 118 The Introduction.

ROBERTS (EDWIN.) *London.*

- 119 Playing at Shop Keeping.

BAXTER (CHAS., S.B.A.) *London.*

- 120 A Rose of England.

VIVIAN (J.) *London.*

- 121 A Scene in Venice.

PHILLIPEAU (C. F.) *Rome.*

- 122 The Repast.

DOUGLAS (E.) *London.*

Pupil of Sir E. Landseer.

- 123 The Poacher's Assistant.

DIXON (ALFRED). *London.*

- 124 "We Are Seven." From Longfellow's
Poem.

O'NIEL (G. B.) *London.*

125 Sampling Wheat.

This Painting was exhibited at the Royal Academy.

UNTERBERGER (E. R.) *Paris.*

126 Armolfi de Salerno.

UNTERBERGER (E. R.) *Paris.*

127 Armolfi Golfe de Salerno.

MARKS (H. STACY, R.A.) *London.*

128 John Fallstaff's Own.

SHAYER (WM., SEN.) *Shirley.*

129 Fishermen on the South Coast, England.

KOEKKOCK (H.) *Amsterdam.*

130 Fishing Boats on the Zuyder Zee.

LANCE (GEO.) *London.*

131 Fruit Piece.

EARL (THOS.) *London.*

132 My Lady's Pet.

MORGAN (JOHN). *London.*

- 133 The Dame's School : " Hush ! hush !
hush ! "

DOLLMAN (J. C.) *London.*

- 134 The Sportsman's Companions.

GIRARDAT (E. G.) *Paris.*

- 135 The Fair Maid of Perth.

COOPER (THOS. SIDNEY, R.A.) *London.*

- 136 Cattle in Canterbury Meadows.

HILLINGFORD (H.) *London.*

- 137 An Impending Difficulty.

ANDERSON (MRS.) *London.*

- 138 Tired.

LESLIE (C. D.) *London.*

- 139 The Dawn of Love.

SOLOMAN (A.) *London.*

- 140 The Bashful Lover. Time of Charles II.
ROYAL ACADEMY.

COBBETT (E. J.) *London.*

- 141 The Little Gleaner.

NICOL (ERSKINE, R.A.) *London.*

- 142 The Politicians. A Crack.

WRIGHT (R. B.) *London.*

- 143 Cottage Interior. Devonshire.

WEBB (JAS.) *London.*

- 144 Clovelly. A Favorite Watering-Place on
the West Coast of England.

FROM THE ROYAL ACADEMY.

HERRING (J. F., JUN.) *London.*

- 145 The Inquiry. On the Road to the Meet.

ROBERTS (EDWIN). *London.*

- 146 A Country Post-Office. "Give Me the
Letter. Don't be Teasing Me."

VERHAS (FRANZ). *Paris.*

- 147 The Reprimand.

VERBOECKHOVEN (EUGENE). *Brussels.*

MEDALS 1824, 41, 55. LEG. HON. 1845.

- 148 Sheep and Poultry.

P. VAN DER OUDERAA.

- 149 The Ancient Ceremony of the Distribution of Roses by the Maid of Antwerp, at the opening of the Grand Fair of that city, by the Burgomasters, Magistrates, Aldermen and Ambassadors, in the reign of Charles V, when under the Austrian Empire.

On a Whit-Sunday morning, at half-past ten o'clock, the Chief Magistrate, dressed in his black robes of office, accompanied by the Burgomaster, Aldermen, Town Council, and Ambassadors in full Court Costume go in Grand Procession, to the grand old mansion, called the Maid of Antwerp, near the Town Hall; there to proclaim, with much pomp, the opening of the Grand Fair of that city. A very old and most popular institution, this is done, in accordance with a very ancient and curious custom, called the Distribution of Roses. The prettiest young girl is selected from among the Corporation Families, who represents the maid; she is then seated upon a Throne of State, wearing a most splendid mantle of rich crimson velvet, trimmed with ermine (a present from the Council), and receives one by one, accepting their most hearty congratulations, and in response presents to each a bouquet of white and red roses. The youngest of the Aldermen then approaches, and offers to the maid a silver plate, containing six pounds of comfitures emblematical of the privileges of the city, and, in return, receives a bouquet of white and red roses. After accepting which he has the right, according to custom, to give the maid a kiss. The ceremony is then concluded by handing round, in goblets of gold, the wine of honor. The fair is then declared open.

Antwerp at that period was one of the greatest commercial cities in Europe, and in a most prosperous state. This was considered at that time the most splendid fête.

THOM (J. C.) *New York.*

- 150 Landscape, with Sheep. Winter.

HULK (SEN.) *Amsterdam.*

- 151 On the Zuyder Zee.

GARLAND (H.) *London.*

- 152 Cattle on the Scotch Mountains.

ANSDELL (RICH'D, R.A.) *London.*

- 153 The Herd Lassie.

FROM THE ROYAL ACADEMY.

HILLINGFORD (H.) *London.*

- 154 The Serenader.

HILLINGFORD (H.) *London.*

- 154* The Balcony.

TISSOT (J. J. C.) *Paris.*

- 155 A Morning Call. Winter.

Water Color Drawings.

ROBBINS (T. S.) *London.*

- 156 Fishing Boats on the Medway.

SYER (JOHN). *London.*

- 157 Harvest Time.

SYER (JOHN). *London.*

158 Harvest Field.

VIVIAN (J.) *London.*

159 An Eastern Scene.

WALTERS. *London.*

160 Marine.

MELVILLE (T.) *London.*

161 The Timber Wagon.

VIVIAN (J.) *London.*

162 Street Scene, Chester.

VIVIAN (J.) *London.*

163 Street Scene, Chester.

MEADOWS (J. E.) *London.*

164 Landscape in Surrey.

HERRING (J. F., SEN.) *London.*

165 Horses. Sepia.

EARL (THOS.) *London.*

166 Terrier after Rats.



